

Johannes Kreidler  
cache surrealism (2008)

für Baritonsaxofon, Akkordeon, Cello und Zuspielung

Johannes Kreidler (1980)

**cache surrealism (2008)**

für Baritonsaxofon, Akkordeon, Cello und stereo-Zuspielung.

Zuspielung: Die beiden Lautsprecher der Zuspielung sollen möglichst nah bei den Spielern stehen; andernfalls sollten die Spieler mikrofoniert werden. Es geht darum, dass sich live gespielter Klang und die Zuspielung möglichst gut miteinander mischen. Lautstärkeänderungen innerhalb der Zuspielung sind schon vorhanden, nur der Grundpegel soll eingestellt werden oder aber verantwortungsvoll interpretieren! Synchronisation via Clicktrack (linker Kanal der zugehörigen Klangdatei).

Hinweise zu den Noten:

Saxofon:

φ Slap

Cello:

Nur wo angegeben mit Vibrato spielen.

Dauer: 6'55"

Berlin, September 2008

[jkreidler@gmx.de](mailto:jkreidler@gmx.de)

[www.kreidler-net.de](http://www.kreidler-net.de)

# cache surrealism

Partitur in C

Kreidler 200

♩ = 56

Pop Transpositionen  
sempre

Zuspielung

Bariton  
Saxophon

Akkordeon

Violoncello

This musical score is for a piece titled "cache surrealism" in C major, with a tempo of 56 beats per minute. The score is written for five instruments: Flute (Zuspielung), Baritone Saxophone, Accordion, Violoncello, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-5) features a flute introduction with a forte (f) dynamic, a baritone saxophone entry at measure 5 with a mezzo-forte (mf) dynamic, and a cello entry at measure 1 with a forte (f) dynamic. The piano part is silent in the first system. The second system (measures 6-10) shows more complex textures. The flute continues with triplets and sixteenth-note runs. The baritone saxophone has a melodic line with a mezzo-forte (mf) dynamic. The accordion enters at measure 6 with a mezzo-forte (mf) dynamic, playing a melodic line. The cello continues with a forte (f) dynamic. The piano part enters at measure 6 with a forte (f) dynamic, playing a complex rhythmic pattern. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings (f, mf, ff).

9

mf

f

mf

p

ff

f

sfz

pizz.

12

9

9

9

3

5

5

mf

p

mf

f

mf

ff

8va

arco

10

10

10

mf

mp

pizz.

mf

ff

arco

3

mf

dim.

(oder 15. und 11. Oberton von I)

Detailed description: This is a musical score for a string quartet, spanning measures 9 to 12. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 9 features a Violin I melody with a triplet and a fermata, marked *mf*. The Cello/Double Bass part has a triplet marked *f*. The Viola part has a triplet marked *mf* and a slur leading to a *p* dynamic. The Violin II part has a triplet marked *f* and a slur leading to a *ff* dynamic. Measure 10 shows the Violin I part with a triplet marked *f* and a slur leading to a *ff* dynamic. The Cello/Double Bass part has a triplet marked *f* and a slur leading to a *ff* dynamic. The Viola part has a triplet marked *f* and a slur leading to a *ff* dynamic. The Violin II part has a triplet marked *f* and a slur leading to a *ff* dynamic. Measure 11 features a Violin I melody with a triplet and a fermata, marked *mf*. The Cello/Double Bass part has a triplet marked *f* and a slur leading to a *ff* dynamic. The Viola part has a triplet marked *f* and a slur leading to a *ff* dynamic. The Violin II part has a triplet marked *f* and a slur leading to a *ff* dynamic. Measure 12 shows the Violin I part with a triplet marked *f* and a slur leading to a *ff* dynamic. The Cello/Double Bass part has a triplet marked *f* and a slur leading to a *ff* dynamic. The Viola part has a triplet marked *f* and a slur leading to a *ff* dynamic. The Violin II part has a triplet marked *f* and a slur leading to a *ff* dynamic. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, *sfz*, *pizz.*, *arco*, and *dim.*. It also includes fingerings (e.g., 3, 5, 10, 11) and articulations (e.g., slurs, triplets, fermatas). The key signature has one flat (B-flat).

16

*ff* *f* *p*

*dim.*

*f*

*p*

*mf* *p*

*mf* *f* *mf*

*mf*

(oder 8. Ot. von I)

*p*

*p* *f* *pp*

*mp*

*pizz. ord.*

sehr kle  
Interval

22

*f*

*p* *mf*

*f* *mf* *p* *f* *mf*

*arco* *f*

*p* *ff* *mp*

25

*p* *mp* *mf* *f* *p* *cresc.*

28

*f* *ff* *arco con sord.* *f*

Filterbänder

nimm Dämpfer

30

II

*mp*

*f*

*f*

*mf*

pizz. arco

*mf*

[illegible]

36

*p*

leiser dissonanter Mehrklang

*p*

*p*

*pp*

*mf*

*mp*

*pp*

*mf*

pizz.

*p*

arco

*pp*

*p*

pizz.

*mf*

arco

*mp*

41

*mf*

*f*

*mp*

*pp*

*mf*

*ppp*

8:5

*f*

*pp*

*pp*

pizz.

*mf*

arco

*mp*

*pp*

pizz.

Dämpfer we



46

Measures 46-50 of a musical score. The score includes a piano part (treble and bass staves) and a cello/bass part (bass staff). The piano part features complex textures with many beamed notes, some marked with *mp* and *p*. The cello/bass part has a melodic line with dynamics *f*, *mf*, *p*, *ppp*, and *mp*. Performance instructions include *arco senza sord.*, *nimm Dämpfer*, *pizz. con sord.*, and *arco*. Fingering numbers 3, 5, and 5 are indicated.

51

Measures 51-55 of a musical score. The piano part continues with complex textures, marked with *pp*. The cello/bass part has a melodic line with dynamics *pp* and *ppp*. A performance instruction *sehr leiser Mehrklang* is present. Fingering numbers 5 and 5 are indicated.

54

54

55

56

57

58

58

58

59

60

61

62

Transpositionen

62

62

8<sup>va</sup>

*p*

*mf*

*f*

*mf*

*p*

loco

pizz. Dämpfer weg

*p*

*f*

senza sord.

arco

*p*

67

67

*f*

*p*

*f*

8<sup>va</sup> - 1

*f*

*p*

pizz.

*mf*

*f*

70

*f*

*mf*

*p*

*mp*

*mf*

*p*

arco

IV 10. 16.

pizz. arco

76

*f*

*mp*

*mf*

*f*

*p*

*mp*

*mf*

arco

[illegible]

Synthetische Klänge  
*pp* - *ff* bis zum Schluss

84   
87



95

3

*mf*

5

*mf*

5

*mf*

*p*

*p*

ord.

5

*mp*